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AMERICAN ART NEWS

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THE NEW YEAR

The American art world enters the New Year under the most auspicious circumstances. Artists, connoisseurs and dealers will all be encouraged and helped by the new revenue law, now going into effect, which brings relief from the notorious sales tax that has well nigh stifled the art trade for the last few years. With this onerous burden lifted, everybody will breathe freely and prepare for a resumption of normal activities. In spite of the hindrances of the war era, great progress was made. The number of exhibitions was doubled, interest in art was greatly increased, and thousands of pictures by American artists were sold to connoisseurs and home makers under the provision of the old revenue law, which exempted such studio transactions from taxation. It is now the dealers' turn to feel the effects of the great awakening to art.

The old tax on art transactions was ten per cent. This, of course, had to be charged up to the buyer, because the dealer already had his difficult problems of increased rent and "overhead" brought about by war conditions. The buyer, already burdened by excessive taxation, and under the necessity of readjusting personal expenditures, naturally decided, in many instances, to wait before gratifying his taste for art. The new revenue law has afforded relief at many points, and the expanding readjustment which will follow, will make the five per cent. tax that remains seem so small as to be no obstacle. Especially is this so because our art lovers have been repressing their impulse to buy.

Not the least important feature of the new law is the exemption from all taxation of transactions between dealers. Under the old measure the sale of a painting by one gallery to another was taxed the full ten per cent. This created a condition of unspeakable stagnation in the art trade throughout the country.

The ill wind of the art tax, however, did blow some good. It centered buying interest on the works of contemporary American artists. A painter could sell his work to a collector without tax, and a dealer, acting as the authorized agent of an artist, could do the same thing. Zest was lent by the increased interest which has steadily developed in native art. This has brought a full measure of recognition to our "American school," and no fear need be felt that it will lose any of its pre-eminence now that European paintings and old masters are relieved of their heavy handicap.

THE AMERICAN ART NEWS wishes a prosperous New Year to artists and to dealers, and has the fullest confidence that this wish will be translated into reality.

Ashamed?

As a reply to the recent attacks on American art the New York Herald last Saturday printed an editorial which is a reinforcement of what THE AMERICAN ART NEWS has said on the subject. The editorial is entitled "Ashamed of American Art" and is as follows:

"Some American artists abroad, and especially in France, are afflicted with an inferiority complex. They convince themselves that everything they did in America no longer counts, that Americans do not understand art, and that Americans have never done anything for themselves in art.

"This humility has been made conspicuous recently through the public utterances of two American artists of some distinction. One of these was Cecilia Beaux, of Philadelphia, who asserted before the International Arts Congress in Paris that 'America has no national art and must continue to look to France for many years to come for its inspiration.' She held out some hope, however, in that 'America is constantly striving for its national expression, and in time will find it.'

"America's want of artistic appreciation weighed even more heavily upon Harry B. Lachman, a Chicago artist, several of whose pictures are in French museums. While home recently he unburdened himself at length on American art. Among other things he said: 'American painting is not representative of Americanism. American artists' self-satisfaction is holding them back artistically. There is no individuality. American painting is not generally representative of America. This country is strong, robust, straightforward and rugged. So much of its paintings are sweet.'

"A few American names should suffice to reassure our wavering artists abroad. Among European critics Whistler was supposed to have a sensitiveness for color and creative charm which has never been called 'sweet.' The only objection some French critics have to Winslow Homer's pictures is that they are too robust, too rugged. Sargent is usually mentioned abroad as a modern master of technic. Inness, Wyant and others have done landscape painting as American as Independence Hall itself.

"American confidence is a very positive thing in technical pursuits. Every foreign visitor to our shores is carried away by our belief in our political future.

"Just so are American artists in France impressed by French national pride. The Frenchman's art is an expression of his belief in French superiority. He asks you to accept without question not only his great masters but also his lesser masters. This self-confidence has given the French more daring in art than any other nation possesses.

"This French bliss seems to have overwhelmed Miss Beaux in Paris. Why at an international art convention did she limit her generalization to France when insisting that Americans must look to France for many years to come? Why did she not also include the art of countries just as vital as the French: that of Italy, Spain, and America too?

"The French have not needed our help to discover their own artistic genius. It is evident, however, that we still need foreign visitors to our shores to call our attention to what Julian Bowes, secretary of the New York Artists League, regards as a period in which Americans are as proficient in almost all departments of arts and crafts as any people at any period of history."

Baltimore to See Several Modern

Art Shows, Including Worcester's

BALTIMORE—The Maryland Institute, in association with the Municipal Art Society, is giving a series of exhibitions that illustrate the modern trend in art, in order that Baltimoreans may gain some idea of the various steps that led up to the Cubist and Futurist manner of painting; some understanding of the much-discussed "Post-Impressionist" Schools, and also a greater appreciation of the paintings of contemporary artists.

The first of these exhibitions represents a distinguished group of artists whose work has tremendous vitality, and who, after some of the things that are coming on later, will probably be considered very conservative indeed: J. Alden Weir, Emil Carlsen, Arthur B. Davies, William L. Carrigan, F. J. Waugh, Paul Dougherty, Charles H. Davis, Theodore Robinson, George Bellows, Murray P. Bewley, Robert Spencer, Jonas Lie, F. H. Waltman, Childe Hassam and J. H. Twachtman.

These canvases are to be replaced by a big exhibition by various artists of the Taos group, of which Walter Ufer is a member. Smoky Baltimore gets far too little suggestion of the New Mexican atmosphere.

After the Taos pictures there will be an exhibition of some of the Durand-Ruel collection of Renoirs, Monets, Pissarros and Sisleys, the works, in other words, of the greater Impressionists.

These canvases will be succeeded by a special exhibition of the work of a French painter, Chareton, and after this there will be a "throw-back" an exhibition of traditional painting, thirty canvases by Benjamin West.

Then the most strident art note of the winter will be sounded, when the "modern" exhibition will be brought down from the Worcester Gallery. As a palliative there will afterward be an exhibition of twenty-five Gilbert Stuarts. Art lovers will have plenty to occupy their attention this winter.

Book Reviews

ROBERT HENRI, HIS LIFE AND WORKS, with forty reproductions, edited by William Yarrow and Louis Bouché. Boni & Liveright, New York.

Of extraordinary importance to the art world is the appearance of the first of a series of monographs on eminent American artists, published by Boni & Liveright. The carrying out of such a series will mark an epoch in our art history. Its absence has been greatly missed. As the publishers say in their announcement, we are familiar with the works of the great painters and sculptors of Europe owing largely to the books devoted to them. "To many the names of Courbet, Delacroix, Turner, Millet, Renoir, Rodin, Gauguin, Manet and Cézanne would mean little were it not for the monographs about them. This same result can be accomplished for American artists by means of an exhaustive consideration of their art, supplemented by reproductions of their most characteristic works."

The first of the series is "Robert Henri, His Life and Works," which is edited by William Yarrow and Louis Bouché. It contains a succinct account of the life of the artist, an analytical treatise on his work and an appreciation of his influence on contemporary American art. Mr. Henri's cosmopolitan sympathies are especially stressed, the editors bringing out the point that his great love of humanity has made the people of all nationalities of equal interest to him as an interpreter of character. From 1906 until the outbreak of the war he traveled much, painting the peoples of many countries and many races.

Altogether there are forty large full-page reproductions of works by Mr. Henri. Some of his famous Irish Gypsy types are among them, such as "The Guide to Croaghan" and "Betalo Rubino." The mischievous "Dutch Joe," a small and serious peon "Jose," and "The Laughing Gypsy Girl" are typical of the diverse child types. One of his early and most famous portraits, "Young Woman in Black," which belongs to the Chicago Art Institute, is included, and also "La Neige," which now hangs in the Luxembourg.

The next volume of the series will be devoted to Paulanship. The publishers announce that a group of distinguished painters and sculptors, representing all tendencies, has been selected. It is to be hoped that succeeding numbers will reach the standard set by Messrs. Yarrow and Bouché in their presentation of Robert Henri.

ARCHITECTURAL RENDERING IN WASH., by H. Van Buren Magonigle. Charles Scribner's Sons, New York.

This book is devoted principally to the formal rendering of geometrical drawings—elevations, sections, plans and details. It assumes that the reader is a beginner and knows little or nothing about the subject. The preliminary steps, therefore, are taken up with explicit directions as to paper, joining sheets, foregrounds, brushes, etc.; with building up the plane values, curved surfaces, intermediate subordinate planes, reflected light, cornice and colonnade shadows, piquage and brickwork. Other chapters are given to the rendering of detail drawings, the properties of pigments and allied topics.

Apart from its practical informational value, the book is of interest because of its wide horizon and its breadth of viewpoint, which is best illustrated in the author's own concluding words, "So much for method and methods; but beyond these lies that inner vision without which all work, however skilfully done, is empty and soulless."

AMERICAN SAMPLERS, by Ethel Stanwood Bolton and Eva Johnston Coe. The Massachusetts Society of the Colonial Dames of America, Boston.

This is the only volume on the subject ever published, and is the result of nearly six years devoted to collecting material all over the United States. The samplers considered in the book are all dated prior to 1830 and to obtain the data included some three thousand samplers were recorded and studied either from descriptions, from photographs or from the original samplers. There are 128 illustrations, thirteen in color.

The book is reminiscent of a time when the sampler was an important element in child life, particularly with young girls. The precocity of some very young misses who wrought samplers as a part of school or home life is marvelous to most of us now. In certain cases the youthful maker adorned her sampler not only with verses but with borders, heraldic devices, maps, animal forms, houses, and other things all translated into marvelous stitchery.

The monograph contains an anthology of sampler verse, a list of early schools, and a copious and informative index. Leara Standish's Sampler, done in Plymouth, Mass., about 1640, now preserved in Pilgrim Hall, Plymouth, is reproduced in color as the frontispiece.

Americans in France

The American Art Association's annual show in Paris will take place in January in the rue Joseph Bara clubrooms.

Harry Sutton, Jr., of Boston, intends spending the winter in Paris.

Lawton Parker has taken a studio at 19 Boulevard Victor.

Cameron Burnside is at Nice, having completed various paintings in North Africa.

Mr. and Mrs. Henry Detmold are in Paris, at 73 Avenue Kléber.

Janet Scudder has a studio at 18 Impasse du Maine.

Studio Gossip

Charles P. Gruppe returned last week to his studio, 106 West 55th street. He sold six pictures at a recent exhibition in Youngstown, Ohio. Twenty-seven of his paintings will be shown at the Toledo Museum, commencing January 2.

Hovsep Pushman, American artist of Armenian descent, who will be remembered for his brilliant exhibitions at the Macbeth Galleries two years ago, has been in Africa for several months, and is now in Paris, where he has taken a studio in the Rue Percival.

Clifford Snyder, who has been living in Paris, left that city last week for Avignon, France, where he will remain until spring.

Mr. and Mrs. Frank Armington have been in Europe during the last year. Mrs. Armington has devoted her time to etching. Mr. Armington painted in Paris, Brittany and Normandy last summer. He gave an exhibition of his work at 70 Boulevard Montparnasse, Paris, recently.

Floyd Crews whose picture, "Dust Storm," was favorably commented upon in the Academy exhibition just closed, has been painting in Point Pleasant, N. J., until recently, when he returned to his studio, 150 West 54th street.

Mrs. Nancy Cox McCormack, American sculptor, who has worked in Paris since the early summer, is now in Coblenz, from whence she will go to Italy for the winter. During her stay in Paris she modeled a portrait of Ezra Pond, which she purposes exhibiting in New York and Chicago in the near future.

Kyohei Inukai, whose studio is at 106 West 55th street, has just completed a portrait of Gordon Stevenson.

At his studio, 1 East 47th street, Sidney Dickinson is painting a portrait of Dr. J. Enders. His cousin Edward Dickinson, who paints all the year round at Provincetown, Mass., has been visiting New York.

William R. Derrick left New York early last spring and painted at Woodstock, in Vermont, and the Mohawk Trail. At his studio in the Sherwood he has a number of fine canvases.

Julius Rolshoven is spending the winter in Detroit, where he has taken a studio and is busy with portrait work. In the early spring he proposes going to Florence, Italy, to remain in his home there for an indefinite period.

Irving Couse sold "Firelight" and "Twilight," two of his Indian pictures recently to a New York collector.

Peter Van Veen, who painted during the summer and autumn at his studio, Kent, Conn., and brought back several landscapes, will hold an exhibition at one of the leading galleries soon after the New Year.

Frank Jirouch, Cleveland painter and sculptor, is now studying at Julian's, Paris. Mr. and Mrs. Jirouch had an exciting airplane experience recently. In flying from Prague to Paris they encountered a severe storm, which forced them to alight and spend the night in Strassbourg.

Martin Borgord, who recently underwent an operation on his eyes in Paris, has entirely recovered and has resumed work. He has taken a studio at 126 Boulevard Montparnasse.

The Art Workers' Club's annual Christmas dinner was held at their club house, 224 West 58th street, on December 24. An entertainment followed the dinner, one of the principal features of which was a series of tableaux posed by model members and directed by Miss Ella Valk. Mrs. Francis Rogers gave a number of her original monologues. Over one hundred members attended.

Theodore J. Morgan has forty canvases on display at the Hotel Griswold parlors, Cleveland. He was represented in the last National Academy show by a large painting, "Christopher Wren Tower."

Adelaide C. Baker is represented by a picture entitled "A Fisherman's Village" in the eighth biennial exhibition at the Corcoran Gallery. It has won much praise.

Matilda Browne (Mrs. Frederick Van Wyck) is still receiving orders as a result of her exhibition of decorative paintings and bronzes at the Milch Galleries.

Frank W. Bayley lectured on Gilbert Stuart at the Boston Museum on the afternoon of December 12. The lecture was accompanied by lantern slides of many of Stuart's original portraits.

Mrs. Stanley Cunningham is exhibiting at the Milton, Mass., Public Library—five pictures of the Maine coast, several water colors and pastels done in Italy, and drawings in red chalk of native types of Jamaica.

Clara Weisman, of Washington, has recently painted a portrait of William Leander Post. The picture will soon be exhibited with other works by Miss Weisman, including Woodstock landscapes.

Paintings of immigrant types and scenes of Ellis Island by Susan Ricker Knox will be exhibited in the rooms of the committee on immigration and naturalization of the House of Representatives. The display will be open to the public during the hearings given by the committee on pending bills.

Ferdinand Burgdorff, who left Cleveland some years ago to paint the deserts and the seacoast of the West, is building a house at Pebble Beach, Calif. There he will not be far from the home of William Ritschel, who lives in Carmel.